



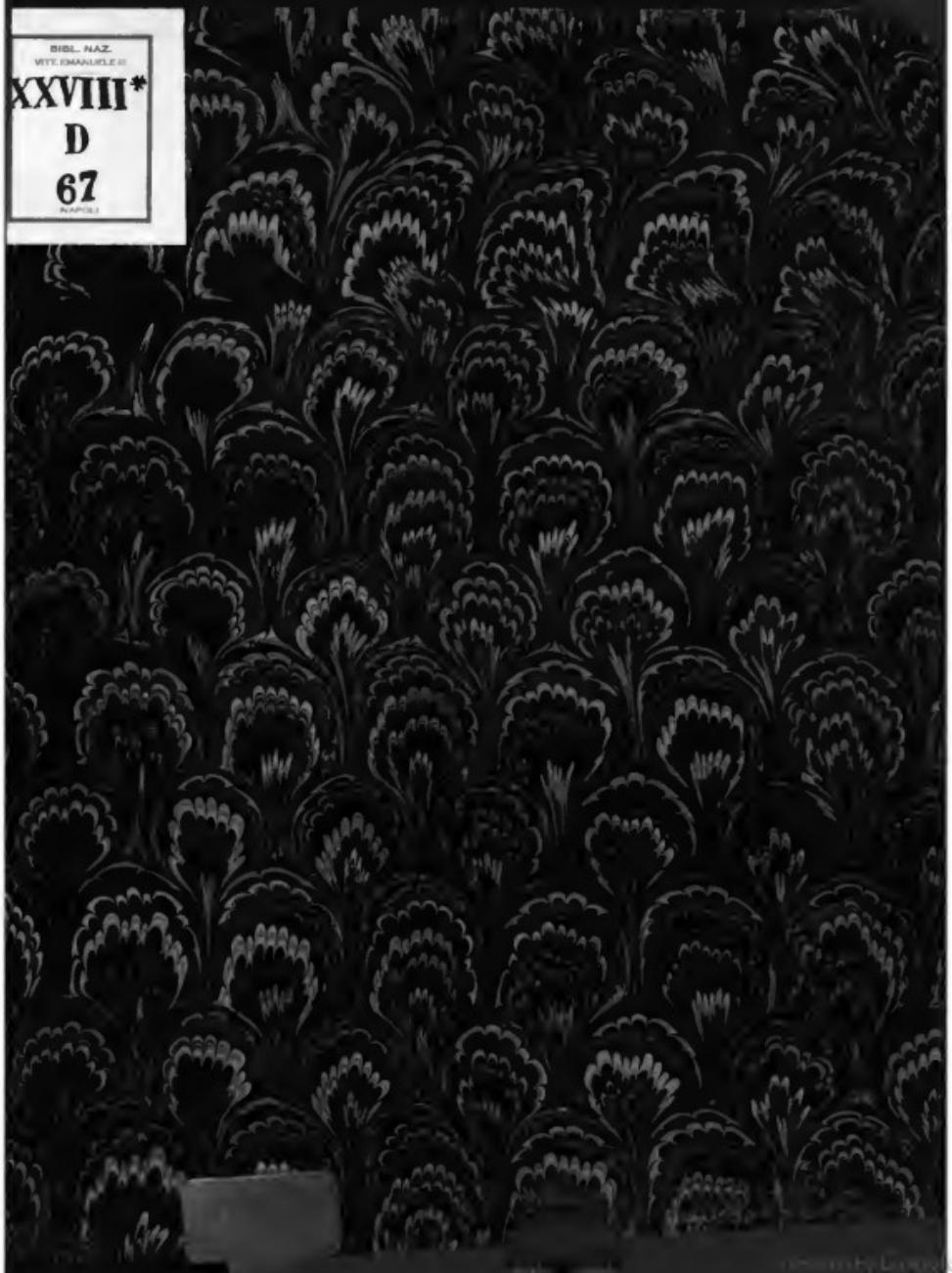
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A
DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.
—
PART III.



LONDON:

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TO HIS MAJESTY, PALL-MALL; J. MURRAY, ALBEMARLE-STREET;
LONGMAN, HURST, REES, ORME AND CO. PATERNOSTER-ROW;
PAYNE AND FOSSE, PALL-MALL, AND J. AND A. ARCH, CORNHILL.

1818.

THE present volume contains a description of the Marbles in the fourth room of the Gallery of Antiquities. With the exception of the two general views comprised in this volume, all the plates have been engraved from drawings executed by the late Mr. William Alexander ; and here we cannot refrain from expressing, though in few words, our sincere regret at the loss sustained by the death of that very able artist, who, in conducting the part allotted to him in this work, was not less distinguished by his zeal than by his talents.

TAYLOR COMBE.

British Museum, November 7, 1817.

This bas-relief from which the vignette in the title-page is taken, is a fragment of lapis lazuli, on which is represented the upper part of the figure of Bonus Eventus. This deity presided over agriculture,⁽¹⁾ and it was upon his favour (as the name imports) that the abundance of the harvest was supposed to depend. He is therefore very appropriately represented holding the emblems of plenty, namely, corn and poppies in one hand, and in the other hand a patera, filled probably with the juice of the grape. A statue of him, executed by Euphranor, and preserved at Rome in the time of Pliny, held the same emblems,⁽²⁾ and there can be very little doubt that the bas-relief we are now describing has been copied from this statue. According to Pliny there was also at Rome another statue of Bonus Eventus, which was the work of Praxiteles,⁽³⁾ but no description of it has descended to us. This deity was particularly worshipped at Rome, and his figure is frequently seen on the coins of the emperors. P. Victor mentions a temple dedicated to Bonus Eventus, which stood in the ninth region at Rome, near the baths of Agrippa:⁽⁴⁾ it was this temple which Ammianus Marcellinus informs us was restored in the reign of Valentinian and Valens, by a prefect of the name of Claudius.⁽⁵⁾

It is probable that this bas-relief, when perfect, was one of the three figures sculptured on the triangular base of a superb candelab-

* Nec non etiam precor Lympham, ac Bonum Eventum, quoniam sine aqua omnis arida ac misera agricultura, sine successu ac hono eventu, frustratio est, non cultura.

Varro de Re Rustica, lib. 1. c. 1. § 6.

* Hujus est [Euphranoris] et simulacrum Boni Eventus, dextrâ pateram, sinistrâ spicam ac papaver tenebat. Plin. Nat. Hist. lib. xxiv. c. 19. § 16.

* Rome Praxitelis opera sunt, Flora, Triptolemus, Ceres in hortis Serviliis: Boni Eventus, et Bonae Fortune simulachra in Capitolo. Ibid. lib. xxxvi. c. 4. § 5.

* Thermes Agrippe.

Templum Boni Eventus.

P. Victor de regionibus urbis.

* Instauravit vetera plurima, inter quae porticum excitavit ingentem, lacuero Agrippae contiguam, Eventus Boni cognominatum, eis re quid hujus nominis prope visitur templum. Amm. Marcell. lib. xxix. c. vi.

brum. The words **BONO EVENTVI**, indicating that the figure is dedicated to the deity whose name is inscribed, appear to us to have been added by a modern hand.

The substance on which this bas-relief is engraved, is an argillaceous stone of a rich blue colour, sprinkled with whitish spots, and sometimes with grains of pyrites.⁽⁶⁾ It was known to the ancients by the name of *sapphirus*, and also by that of *cyanus*; they frequently used this substance to engrave upon, (though from its softness it is ill adapted for the purpose,) and in general their engravings on this stone are of a very inferior degree of excellence. The present specimen is by far the best, as well as the largest piece of sculpture, on lapis lazuli, with which we are acquainted.

Dimensions, $7\frac{1}{8}$ inches by $7\frac{1}{8}$ inches.

⁽⁶⁾ In sapphiris enim aurum punctis colluct caruleis. Sapphirorum, que cum purpura, optime apud Medos: nusquam tamen perlucide. Præterea inutiles sculpтурæ, intervenientibus crystallinis centris.

CONTENTS.

In the Title-page is an engraving of a bas-relief representing a figure of Bonus Eventus.

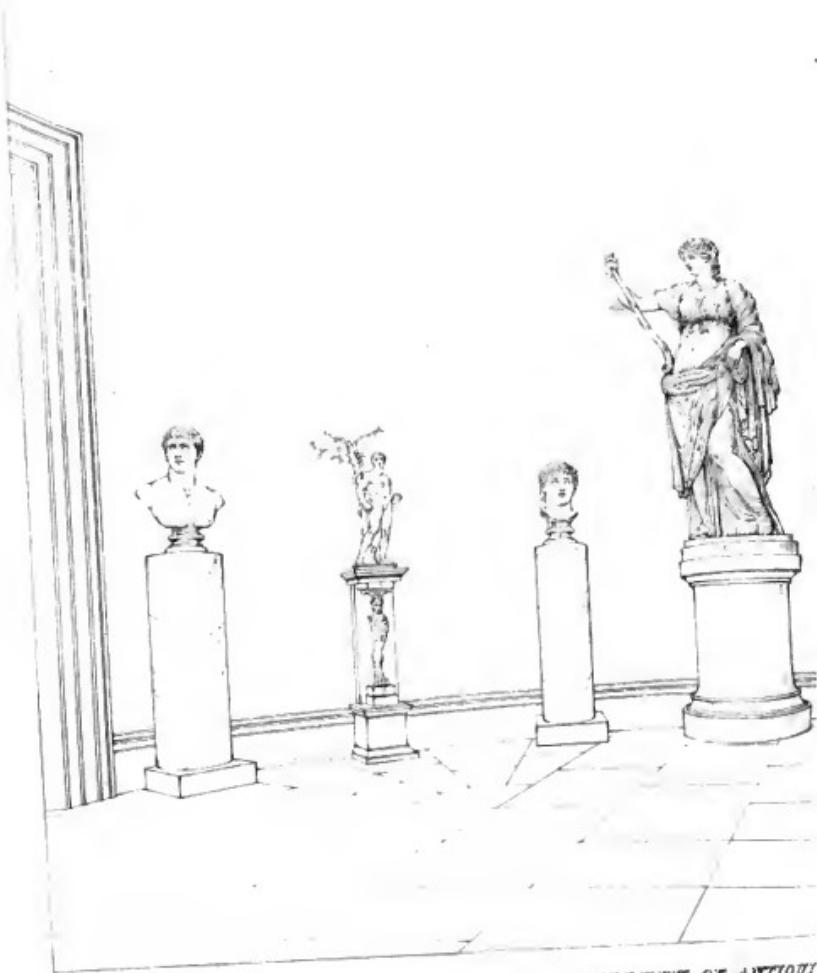
After the Table of Contents are two plates, one representing the west view of the Fourth Room, the other, the east view of the same Room.*

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- I. A bust of Trajan.
- II. A bronze statue of Hercules.
- III. One of the feet, or supports, of an ancient tripod-table.
- IV. A head of Apollo.
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- VII. A bronze statue of Apollo.
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- XV. A bust of Hadrian.

* The drawings for these two plates were made by Mr. Henry Corbould, although by a mistake of the letter-engraver they bear the initials of Mr. Alexander's name.

ANCIENT

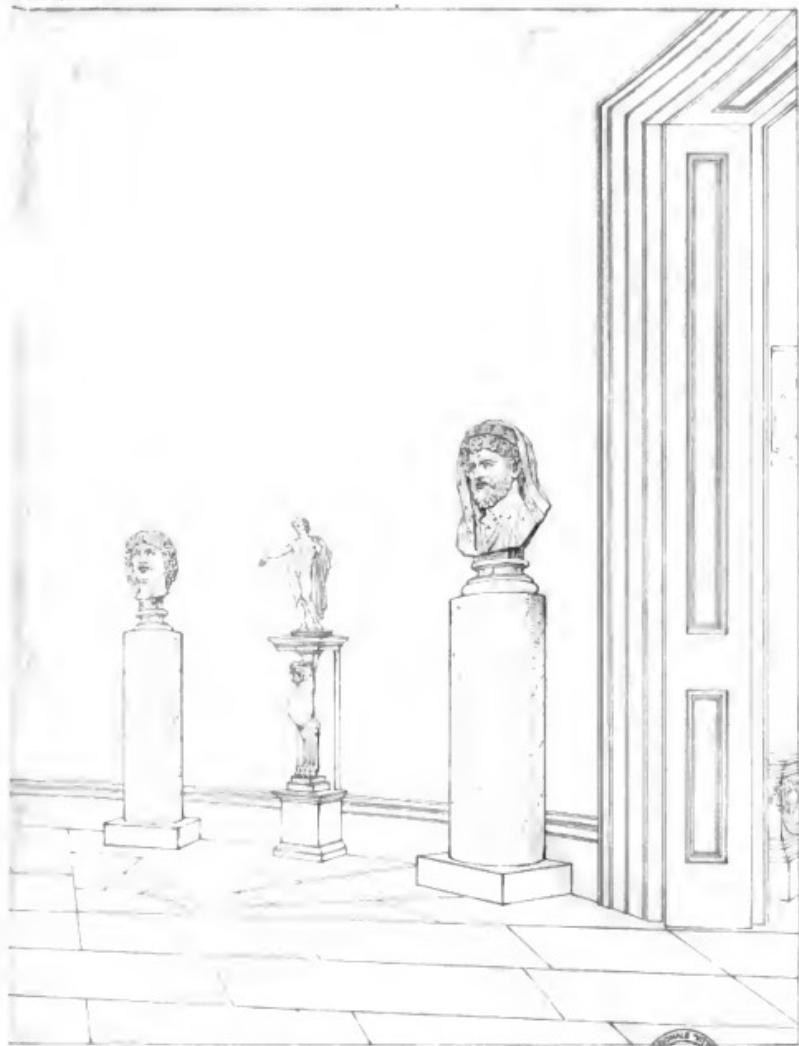


GALLERY OF ANTIQUE

- Third View of

London: Chapman & Hall, 1850. Vol. I. No. 1.

MARBLIES.



MARBLIES. BRITISH MUSEUM.

In Fourth Room.





GALLERY OF ANTIQUITY

First View of the

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BRITISH MUSEUM.

Fourth Room.



5



PLATE I.

A BUST of the emperor Trajan. This prince was born at Italica in Spain,⁽¹⁾ and succeeded to the Roman empire at the death of Nerva, in the year 97 of the Christian æra, when he was in the 42d year of his age.⁽²⁾ It is remarked by Dion Cassius, that he was the first Roman emperor whose birth-place was in a foreign country.⁽³⁾ No emperor was more beloved by his people, than Trajan; the title of *Optimus* was conferred upon him by the Senate,⁽⁴⁾ and the ancient writers who have recorded the actions of his life, speak of him in terms of the highest encomium: the Roman empire indeed appears never to have been in so flourishing a state after the time of Augustus, as during the reign of Trajan.⁽⁵⁾ He subdued Dacia, Armenia, Mesopotamia, Arabia, and Parthia, and in all his enterprises he commanded in person. Trajan has the reputation of having been equally great in the arts of peace, as in military renown:⁽⁶⁾ he embellished Rome with many noble buildings, and

⁽¹⁾ Successit ei Ulpius Crinitus Trajanus, natus Italico in Hispanis, familiâ antiquâ magis quam clari. Eutrop. lib. viii. § ii.

⁽²⁾ Τῷ τε γὰρ εἰμι τίτλος ἡγέρων γάρ καὶ τετυπωσεῖν δέναις ἀγανάκτησιν καὶ τῇ ἀρχῇ ἥματος. Dion. Cass. lib. lxviii. c. 6.

⁽³⁾ Οὐδὲ ἄν, ὅτι Ἰτέρος ἐπειδὴν Ἐπανάστας ἦν, ἢ τὸν τι παρὰ τοῦτο πότερον λεγούσας, ἀνδρὶ μηδὲ πρότερος ἀλλεπεῖται τὸν Παπαλὸν κράτος ἱεράφαν. τὸν γὰρ ἀρρεῖν, ἀλλὰ τὸν παρόπλιον, ἴστρατον τούτον φέρει. Dion. Cass. Hist. Rom. lib. lxviii. c. 4.

⁽⁴⁾ Adoptavit te optimus Princeps in nomen, Senatus in OPTIMI nomen. Hoc tibi tam proprium, quam paternum; nec magis definitè distingue designat, qui Trajanum, quam qui OPTIMVM adpellat: ut olim frugilitate Pisones, sapientia Lelii, pietate Metelli monstrabantur: quae simul omnia uno isto nomine continentur. C. Plinii Paneg. c. lxxxviii. 5.

⁽⁵⁾ Romani imperii, quod post Augustum defensum magis fenerat, quam nobiliter ampliatum, fines longe latèque diffudit. Eutropii lib. viii. § ii.

A Cesare Augusto in seculum nostrum haud multò minus anni ducenti: quibus inertit Cæsarium quas conseruit atque decovit: nisi quod sub Trajano principe movet lacertos, et, preter spem omnium, senectus imperii, quasi redditâ juventute, revirescit. Flori Proem. ad lib. i.

⁽⁶⁾ Hoc agre clarior domi, seu militiae reperiatur. Aur. Victor. de Cæsaribus, c. xiii.

Gloriam tamen militarem civitatem et moderatione superavit, Romæ et per provincias aqualem se omnibus exhibens. Eutropii lib. viii. § iv.

PLATE I.

his name was inscribed on so many edifices which he had either built or repaired, that by Constantine the Great he was jocosely called "the wall-flower."⁽⁷⁾ According to Eutropius he died at Seleucia in Isauria,⁽⁸⁾ but Dion Cassius says that his death happened at Selinus in Cilicia,⁽⁹⁾ which two places are not very remotely distant from each other; he died in the year 117, in the 62d year of his age, after a most splendid and prosperous reign of 19 years and six months.

The bust has the breast uneccovered, and the head is not crowned with laurel; it is thus that this emperor's portrait is frequently represented on his coins. The want of elevation over the forehead, which is remarkable in this head, may be observed in all the ancient portraits of Trajan, whether on medals or in marble.

There are two other busts of this emperor, not less celebrated for their preservation and workmanship; one of them is in the Capitoline Museum, and the other in the Albani collection: the first mentioned has the chlamys on the left shoulder, and the sword-belt across the breast; the latter has the breast uncovered. There are also two colossal busts of Trajan, one in the Capitol, and the other in the Farnese palace; they are both much mutilated, and are chiefly remarkable for their size.

This fine bust, which with its pedestal is of one piece of marble,

⁷ Hic Trajanum herbam parietarium ob titulos multos sedibus inscriptos appellare solitus erat. Aurel. Victor. Epit. c. xli. 13.

Per omnia enim civitatis membra, quae diversorum Principum exornarunt impense, nomen proprium inscribatur: non ut veterum instaurator, sed conditor. Quo virtute laborasse Trajanus dicitur Princeps: unde eum herbam parietinam jocando cognominarunt. Ammian. Marcell. lib. xxvii. c. 5.

⁸ Post ingentem igitur gloriam, belli domique quesitam, e Perside rediens, apud Seleuciam Isaurie profluvio ventris extinctus est. Eutropi lib. viii. § v.

⁹ Καὶ ἡ Σελινία τῆς Καπανίας ὅμως, ἢ οὐ καὶ Τραιανοῦρας κατοίκησε, ἐγείρεται δέρβενται, μαραζόμενος ἦν διατελεῖσθαι, καὶ μάκρα τε ἀπόλεγε τε πλεῖστη καὶ ἡδεῖα. Dion. Cass. lib. lxviii. c. 33.

PLATE I.

is extremely well preserved; the only restorations it has received are the tip of the nose including one of the alae, and a portion of the outer edge of the right ear. It was found in the Campagna of Rome, in the year 1776.

Height, including the pedestal, 2 feet 5 $\frac{1}{2}$ inches.



PLATE II.

A BRONZE statue of Hercules, bearing away the apples from the garden of the Hesperides. The Hesperides were three sisters, and according to Hesiod, were the daughters of Nox,(1) or Night; they had the care of the tree which bore the golden fruit, presented by Juno to Jupiter on her marriage with him.(2) In addition to the watchful care of these nymphs, the tree was guarded by an immense serpent, whose vigilance was never relaxed even by sleep.(3) The last labour imposed upon Hercules by order of Eurystheus, was that of carrying away the fruit of this tree,(4) which he accomplished with the same contempt of danger as had marked his other exploits.

Hercules is here represented as having just achieved the destruction of the serpent, which is seen twined round the trunk of the tree, with its head hanging down in a lifeless manner.(5) He holds in his left hand the reward of his recent conquest, the Hesperian

¹ Ἐστερίδας γ', αἵ τινά πέρην πλοῦτον θεαντίς
Χρόνος καὶ μίλος, φέρεται τε βίβλος καρπός. Hesiodi Theog. v. 215.

² ἀ Δῆ γύμνης Ήρα θεογόνης. Apollodori Biblioth. lib. ii. c. 5. s. ii.

³ Pomaqu ab insomni non custodia draconem. Ovid. Met. lib. ix. v. 190.

————— Fuit aurea silva,
Divitiisque graves, et fulvo germine rami,
Virgineaque chorus, mitidi custodia luci,
ET NUMquam SONNO DAMNATUS LUMINA SEPPENS,
Robora complexus rutilo curvata metallo.
Abstulit arboribus pretium, nemorique laborem
Alcides : passusque inopes sine pondere ramos
Retulit Argolico fulgentia poena tyramo.

Lucuni Pharsal. lib. ix. v. 368.

⁴ Postremo Hesperidum victor tulit aura mala.

Anthol. Vet. Lat. lib. i. ep. xlvi. v. 12

⁵ In this bronze, the appearance of the serpent is similar to the description given of it by Apollonius Rhodius. "The animal has sufficient remains of life to enable it still to cling to the tree by means of the spiral windings of its lower extremity, while the head and upper part of the body appear to be quite dead.

Δᾶ τέττα γ' ἔτει κίνησε οὐρή· Ἡρακλεῖ διειχθύει
Μήλους βιβλίον τεττινεῖς εἰδοῖς τε δάρη
Οὐρή δὲι επικίνησεν· δέρι χρεις δὲ καλαντίς
Ἄλγης δέι ἄλγητον μετ' ἔπειον. Apoll. Rhod. lib. iv. v. 1400.

PLATE II.

apples; and he stands in a bold erect attitude, as if elated by the success of his enterprise. Of the club, which appears to have been held downwards, only a part remains in his right hand. The places from which the lion's skin has been suspended on the right arm, are very visible; several pieces of the skin are still preserved in this collection, but they are too much mutilated to be replaced.

We observe in the features of this Hercules the same expression of character as is given to him on the coins of Tyre,(6) a city in Phoenicia; and there can be little doubt that it is the Tyrian Hercules who is here represented. The Tyrians appear to have been one of the earliest people who paid divine honours to Hercules, and a temple of very remote antiquity, which was erected to him at Tyre, is commemorated by Herodotus(7) and other writers.(8)

In most of the ancient representations of this last labour of Hercules, the subject is treated with great simplicity. The hero is generally represented holding the apples in his hand, unaccompanied by any other emblem or allusion to the story connected with them. Suidas remarks the practice of representing Hercules in this particular manner.(9) It is thus that we see him in the celebrated Farnese statue; and the bronze statue of him which stood in the

⁶ Pellerin, Recueil de Médailles de Peuples et de Villes, tom. II. pl. lxxviii. fig. 36.

⁷ Καὶ θέων ἐπι τούτων τρία επεξει τι σίδησι εἰς ἀνάστροφον τὸ ίδιον τὸ ίδιον, πινδεῖσθαις αὐτῷ τούτῳ λίθῳ Ἡρακλέους σῆμα ——— οἱ λέγοντες ὃ δέδοται τούτοις ἵραν τοῦ διοῖν ἄριστον κεράτων τῶν εἰς τὸ στόμα τοῦ Τύρου. φέρεται δὲ εὖλος τούτου τοῦτον τὸν τίτλον "Εὐλογος αυτοφερεῖσθαις, κρατεῖσθαι μάκρα Τύρρηνας θάμνος, καὶ τὸ ίδιον τοῦτο Ἡρακλέους" αἴτιον δέ τοι τὸ Τύρου εἰδώλιον, τριγύριον καὶ δευτέριον. —— Herodoti Hist. lib. ii. 41.

⁸ Εἳστι γάρ οἱ Τύροι λίθοι Ἡρακλέους παλαιότεροι αἱ μοίχα μάρμαρα διατηρεῖσθαι, οἱ τοῦ Ἀργείου Ἡρακλέους, τοῦ τῆς Ἀλαρίης, πελάδοις γαρ γενναῖοι πρότεροι τημάται οἱ Τύροι Ἡρακλέους, οἱ Κάρδαμοι τα Φοινίκης ἴρματινα Θύεσαι λαττωχήν, παλι τὴν ταῦτα Κάρδαμον τὴν Σαμίδαν γεννήσας εἰς καὶ οἱ τοῦ Διοῖν Διόνειοι γεννήσανται. Arrian. de Exped. Alexandr. lib. ii. c. 16.

Καὶ ἵρις λίθοι οἱ Σαρήι, οἱ παρακεντά τοῦ Αιγαίου νησιούσσηστα, τῶν δυνατὰ ἔσται, τό γε τοῦ Ἡρακλέους τὸ ίδιον τὸ Τύροι, το τούτου τοῦ Ἡρακλέους, τοῦ Ἑλλήνος διόνειος, ἀλλὰ τὸ δυνατόν λέγεται δημόσιεσσα, καὶ Τύρου ἡμέρα λέγεται. Lucian. de Syria Dea. 3.

⁹ Καὶ γράψουσι λορδοὺς φορούστα, καὶ μίστας φίρουστα, καὶ γ' μέλα κρατεύστα. Suidas in voce ΗΡΑΚΛΗΣ.

PLATE II.

Zeuxippus at Byzantium, and is described by Christodorus the poet,^{10} appears also to have been similar. The subject, however, is sometimes treated with more detail. On a bronze coin of Gordianus Pius, struck at Tarsus, the tree is introduced by the side of Hercules;^{11} in a medallion of Antoninus Pius, not only the tree is represented, but likewise the three nymphs, or Hesprides, who seem to be flying from Hercules;^{12} and in the British Museum is a Greek vase, beautifully painted, which exhibits the subject with still greater detail.^{13}

This fine statue was found in the ruins of a temple at Gebail, a small modern town, built on the site of the ancient Byblus, on the coast of Phoenicia. Two Greek inscriptions, of twelve or fourteen lines each, on plates of lead, are said to have been found with it, but they were immediately melted down by the barbarians into whose hands they fell. Dr. Swinney, Chaplain to the Factory at Constantinople, obtained this statue from some Greek merchants who brought it to that place; he sent it to England in the year 1779.

Height of the statue, 2 feet 6 $\frac{1}{2}$ inches; height of the whole, including the pedestal and tree, 3 feet 5 $\frac{1}{2}$ inches.

¹⁰ Ήρακλεος δὲ ἀνθέων Ηδείην κύπελον έστιμη
Μῆλα λευτεράν τελέων χρέωνα καρπῶν,
Ταῖς δέδια δέρα Λευτεράδος.

Christodorus apud Anthol. Græc. tom. iii. p. 166, edit. Jacobs.

¹¹ Gessneri Num. Ant. Imp. Romanorum, Lat. et Græc. tab. clxxiii. fig. 25.

¹² Numismata aerea selectiora, maximi moduli, e Museo Pisano, olim Corrario, tab. xvii. fig. 2. et Musei Florentini Antiqua Numismata, maximi moduli, tab. xviii. fig. 3.

¹³ Sir William Hamilton's Collection of Etruscan, Greek, and Roman Antiquities, vol. i. pl. 127.



PLATE III.

ONE of the feet, or supports, of an ancient tripod-table. It represents the head and leg of a panther, which are separated from each other by the intervention of foliage, in the same manner as we have already described in a marble engraved in a former volume.⁽¹⁾

The kind of marble, of which this piece of sculpture is formed, is a variety of the *Pavonazzo* of the Italians, and appears to have been but little used by the ancients in their works of art. It is chiefly of a dingy white, but is intersected by irregular veins and patches of a dull red colour.

Height, 2 feet $2\frac{1}{4}$ inches.

⁽¹⁾ Description of the Ancient Marbles in the British Museum, Part I. pl. iii.

Fond. Röm.

Pl. IV.



It is not, however, the only way of looking at the matter. It is also possible to conceive of a situation in which the two parties are in conflict with each other, and one party is compelled to submit, and the other is compelled to yield, in the course of the continued opposition and contention.

Conclusion

Thus, the political process which has been described above is, in effect, a process of continued opposition and contention.



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PLATE IV.

A HEAD of Apollo, larger than life, and crowned with a narrow diadem; the forehead and temples are ornamented with pendent ringlets of hair. From the hardness of the work, and the sharp lines of the features, there can be no doubt that this head is of very early Greek sculpture. It is probably a copy from an original in bronze, in which each curl had been separately cast, and then rivetted to the head, according to the conjectures of a learned writer on the subject of ancient sculpture.⁽¹⁾

In the Capitoline Museum is a statue of Apollo,⁽²⁾ the head of which so much resembles that which we are now describing, as to justify us in the belief that both have been copied from the same original.

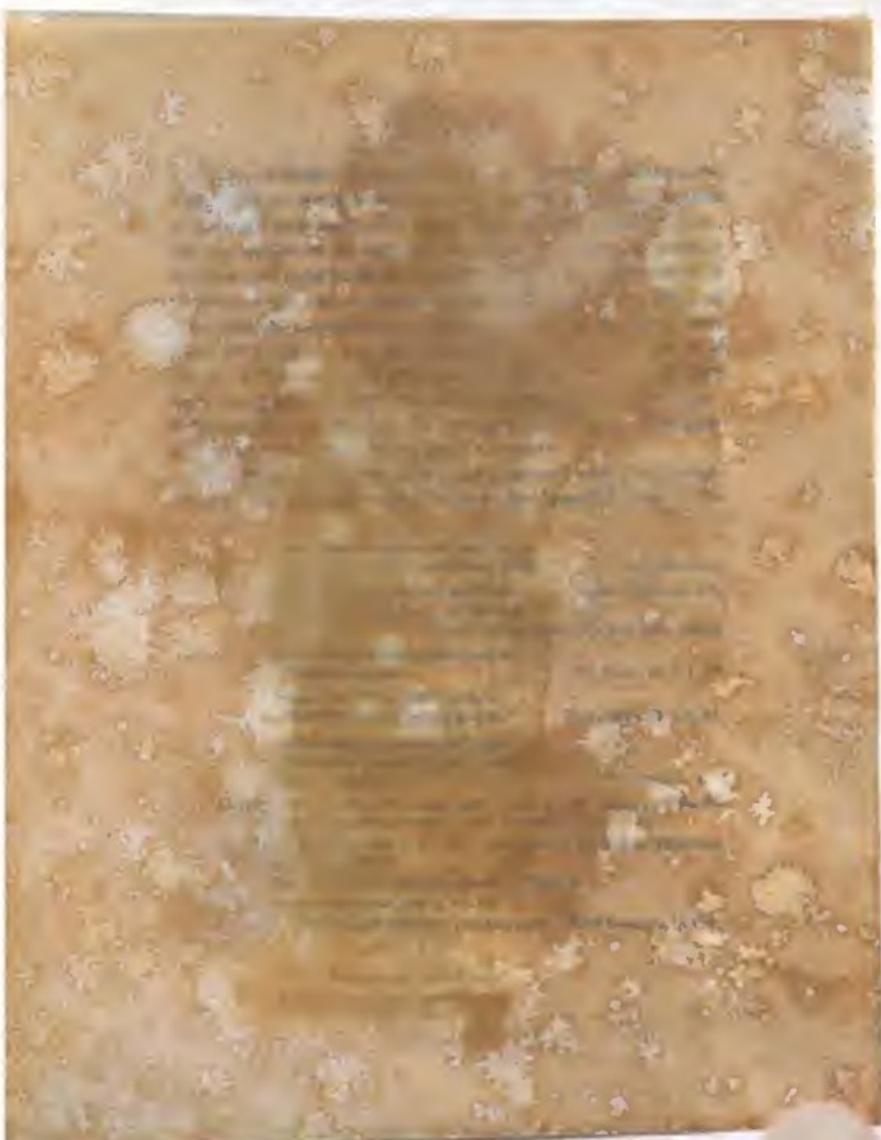
The curls which originally descended on each side of the neck have been broken off.

Height, 1 foot 5 $\frac{1}{2}$ inches.

¹ Specimens of ancient sculpture, Egyptian, Etruscan, Greek, and Roman, selected from different collections in Great Britain, by the Society of Dilettanti, vol. i. pl. v. and vi.

² Musei Capitolini, tom. iii. tab. 14.







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PLATE V.

A STATUE of Thalia, the pastoral Muse.⁽¹⁾ She is also known as the comic Muse,⁽²⁾ whose province it was to preside over the delineation of men and manners.⁽³⁾ Her head is crowned with a chaplet of ivy, she has sandals on her feet, and she holds the pedum, or pastoral crook, in her right hand. The chaplet of ivy is the usual reward of poetic merit,⁽⁴⁾ and is generally seen on the head of this Muse.⁽⁵⁾ The pedum is an emblem of comedy,⁽⁶⁾ and one of the usual attributes of Thalia;⁽⁷⁾ it is also frequently observed in the hands of Satyrs, Fauns, and other attendants on Bacchus, and in all these cases is a symbol of rustic life. The explanation of Servius is probably correct, namely, that this instrument in its original designation was no other than the shepherd's crook.⁽⁸⁾

This statue is of the size of life, and is covered with a very ample drapery, of a texture so fine as to leave the beautiful forms of the

- | | |
|--|---|
| ¹ Prima Syracosia dignata est ludere versus
Nostra, nec erubuit silvas habitare, Thalia. | Virg. Eccl. vi. 1. |
| ² Comica lacio gaudet sermone Thalia. | Auson. Edyll. xx. v. 3. |
| ³ Καρπάντης θύραι Θάλαιον δίσι τον καλόν. | Anthol. Græc. Tom. iii. p. 214, Edit. Jacobs. |
| ⁴ Me doctorum bedere premia frontium
Dōis miscent superis. | Hor. Carm. lib. i. 1. 29. |
| — seu condit amabile carmen,
Prima feres hedere victoria premia. | Hort. Epist. lib. i. 3, 24. |
| Heliconidassque, pallidassque Pirenēn
Illi remitto, quorum imagines lambunt
Hedere sequaces. | Pers. prol. v. 4. |

Cujus coronis Poetæ stntunt, foliis minus nigris: quam quidam Nysiam, alii Bacchicam vocant, maximis inter nigra corymbis. Plin. Nat. Hist. lib. xvi. c. 34.

⁵ Il Museo Pio-Clementino, tom. I. tav. 19. Description of the Ancient Terracottas in the British Museum, Pl. xxxviii.

⁶ Ἀπεράτη, ἡ πρώτη, καὶ ἡ λεπτὴν πέδης τοῦ οὐρανοῦ. Hesychius.

⁷ Le Pitture Antiche d'Ercolano, tom. ii. tav. iii.

⁸ Pedum, virga incurvata, unde retinenter pecudum pedes. Servii Comment. in Virg. Eccl. v. 88.

PLATE V.

body perfectly apparent underneath it. The peplum, or outer garment, which has fallen off the shoulders, is held up by the left hand, and a portion of it flows over the left arm; the folds of the drapery are very deep and intricate, notwithstanding which the general effect of it is extremely light and graceful. The disposition of the girdle is particularly elegant; it is brought over each shoulder and is then passed close under the arms, and being crossed behind, is again brought forward, and tied in a knot a little below the bosom.

The symbol held in the right hand of this statue is modern, as well as the whole of the right arm. We are by no means friendly to the restoration of ancient marbles, yet we feel very little doubt, that the restoration of this part of the statue is perfectly correct, because the pedum, as we have already mentioned, was the usual attribute of Thalia, and the place where it originally rested against the body is plainly discernible. Even if these restorations had not been made, the person and character of Thalia would still have been sufficiently designated.

This statue was found by Mr. Gavin Hamilton, in the year 1776, at Ostia, only a few yards distant from the beautiful statue of Venus, which we have described in a preceding volume.⁽⁹⁾

Height, including the plinth, 6 feet $\frac{1}{2}$ inch; the height of the plinth is 3 inches.

* Description of the Ancient Marbles in the British Museum, Part I. pl. viii.



四、政治篇



London, July 1990. (2001) / Collection of Michael E. Mergen / Manuscripts - 12

PLATE VI.

An unknown head, larger than life; it has a considerable quantity of hair on the head, but has no beard, except on the upper lip.⁽¹⁾ It was found in Trajan's Forum, and has evidently belonged to a statue of some barbarian chief; perhaps to a figure that had formed one of the ornaments of a triumphal arch.

This head has generally been supposed to represent Decebalus, the formidable leader of the Dacians, who, after he had baffled the power of the Romans under Domitian and Nerva, was finally subdued by Trajan, and forced to submit to the galling conditions of peace imposed upon him by that emperor. The feelings of rage, disappointment, and revenge, which may be conceived to have agitated Decebalus at the moment of his submission, are strongly marked in the expression of this head, yet we are nevertheless of opinion that it was never intended to represent Decebalus. The only undoubted portraits of this spirited prince are to be seen in the basso-relievoes that adorn the Trajan column; and in all these portraits Decebalus is invariably represented with a beard;⁽²⁾ and indeed the custom of wearing the beard appears to have been general among the Dacians in his time. The precise age of Decebalus, at the period of his last overthrow, is not known; but when we consider that he had been engaged in hostilities against the Romans for a term of nineteen years, it is highly probable that he was considerably more advanced in age than the person, whose portrait is here preserved: we may remark also, that the excellence of the sculpture, and the bold style in which the head is executed, evince an era in the art anterior to the time of Trajan.

If we were inclined to hazard a conjecture with respect to this

⁽¹⁾ The Britons, according to the description of Caesar, appear to have adopted the same fashion of wearing their beard only on the upper lip. *Capilloque sunt promiso, atque omni parte corporis rasa, praeter caput, et labrum superius.* *Cesar de Bello Gallico, lib. v. c. 14.* It is probable that this custom was common also to the Germans and Gauls, at the time when Caesar wrote his *Commentaries*: how long the practice continued with these nations is uncertain, but we know that in later times the Germans wore their beards on the chin, as well as on the upper lip.

⁽²⁾ *Colonna Trajana, da Pietro Santi Bartoli, tav. 104 et 109.*

PLATE VI.

marble, we should think it more probable that the head was intended to represent Arminius, the German chieftain, who was conquered by Germanicus. We at least know that for this victory Germanicus obtained the honours of a triumph, and that his conquest was commemorated at Rome by the erection of a triumphal arch.⁽³⁾ The importance which the Romans attached to the success of their arms against Arminius, may be inferred from the high terms in which Tacitus speaks of his military talents, when he calls him the defender of the liberties of his country, and the only German who had contended with the Romans in the plenitude of their power.⁽⁴⁾ The strongly marked expression in the features of this head, agrees with the description which Velleius Paterculus has given of the countenance of Arminius;⁽⁵⁾ and the period of life indicated in the marble also perfectly coincides with that of Arminius, who was about thirty-four years of age at the time of his defeat.

This head was brought to England by Mr. Lyde Browne,⁽⁶⁾ and formed a part of his collection.

Height, 1 foot 6½ inches.

³ Fine anni, (U. C. 770) arcus propter sedem Saturni, ob recepta signa cum Vario amissis, ductu Germanici, auspiciis Tiberii, &c. Tacit. Annal. lib. ii. c. xii.

⁴ Liberator haud dubio Germanicus, et qui non primordia populi Romani, sicut alii reges ducesque, sed florentissimum imperium lassicerit: praelius ambiguus, bello non victus: septem et triginta annos vite, duodecim potentie explevit: caniturque adhuc barbarus apud gentes; Graecorum annalibus ignotus, qui sua tantum mirantur: Romanis haud periinde celebris, dum vetera extollimus, recentium incuriosi. Tacit. Annal. lib. ii. c. lxxxviii.

⁵ Tum juvenis, genere nobilis, manu fortis, sensu celer, ultra barbarum promptus ingenio, nomine Arminius, Sigimeri principis gentis eius filius, ARDOREM ANIMI VULTU OCULISQUE PREFERENS——— Paterc. lib. ii. c. 118.

⁶ It is thus described in his Catalogue: "Barbari caput, humani capitis magnitudinem superans, vultu dejecto, capillis, et in superiore labro barba, prouensis et squamidis. Provinciam (ā modo Provinciam sub virili formā representari fas sit) Barbarorum subjectam non insēpt referre videtur." pag. 9.



PLATE VII.

A STATUE of Apollo, in bronze; he is represented with a chlamys, or cloak, suspended from his left shoulder, upon which it is fastened by a fibula in the form of a crescent. The head is crowned with a narrow diadem; at the back part of the head the hair is passed underneath the diadem, and falls over it again in four spiral locks. Apollo is usually represented with sandals, but in this instance he is without them. The statue is poised upon the right foot; and the right arm, which is somewhat extended from the body, points downward, while the left arm, supporting a part of the chlamys, is directed upward. The attitude of this figure is particularly graceful, and the disposition of the fingers appears to be the combined result of much study and a considerable knowledge of art.

We are not acquainted with any other statue of Apollo in a similar attitude, except a very small bronze figure, (about three inches in height,) engraved in the Antiquities of Count Caylus,⁽¹⁾ which perfectly resembles the one before us.

This statue, the surface of which has suffered considerably from corrosion, was purchased at Paris, in the year 1774, at the sale of M. L'Allemand de Choiseul's antiquities.

Height, including the plinth, which is antique, 2 feet 5 $\frac{1}{2}$ inches; the height of the plinth is 2 inches.

⁽¹⁾ Recueil d'Antiquités Egyptiennes, Etrusques, Grecques et Romaines, tom. ii.
pl. LXXVII.

A horizontal decorative flourish consisting of a thin black line with a wavy, scalloped pattern.



WILSON'S

an offshoot of the common Teakwood, or Musk
Teak, and is a tree of about 30 feet in height,
with a trunk 12 inches in diameter. The wood
is yellowish brown, with a fine grain, and
is used for furniture, boxes, &c. It is
also used for the manufacture of paper.
The leaves are smooth. By
the way, I have seen a tree of
the same species, which was
about 100 feet high, and
had a trunk 12 inches in diameter.



PLATE VIII.

ONE of the feet, or supports, of an ancient tripod-table, executed in porphyry. It represents the head and leg of a panther. The eyes and teeth of the animal, which were originally formed, perhaps, of some substances in imitation of nature, have been lost. The porphyry has been broken into three pieces; the upper piece was found in the excavation made in the Forum, under the Palatine Hill, in the year 1772, and was purchased, with other fragments, by Vinelli, an artist at Rome. This person recollects that, twenty-six years previous to this transaction, he had bought two pieces of the leg of a panther in porphyry, which were still in his possession. It is remarkable, that all the pieces fitted together so exactly that when joined the fractures were scarcely visible, and they had evidently belonged to each other. We may observe of these feet that the ancients, in designing them, seldom if ever suffered the table to rest directly upon the head of the animal: the weight was generally thrown upon an intermediate part, which projected from the back of the neck. By this contrivance, the head was rendered more prominent, and appeared perfectly free from encumbrance. In the present instance, the part which projects is modern.

Height, 2 feet 5 $\frac{1}{2}$ inches.



WILLIAM
of his Queen
and son
the Prince
George.

London
J. Bell, Jr.



PLATE IX.

A HEAD of Marcus Aurelius, surnamed the Philosopher. He succeeded Antoninus Pius, as Emperor of Rome, in the year of our era 161, and died at the age of 58, in the year 180. During the whole of his reign, Marcus Aurelius displayed so much moderation and wisdom, and so entirely consulted the happiness as well as glory of the Roman people, that at his death he received the honour of deification, all classes vying with each other in paying reverence to his memory.(1)

The countenance is expressive of great benignity, and strikingly pourtrays the dignified gravity which the philosophical pursuits of this emperor rendered habitual to him.(2) He is here represented as one of the Fratres Arvalis, being veiled with the praetexta, or sacerdotal robe, and crowned with a wreath of corn, and with the sacred insulae, or fillets, which were the appropriate marks of distinction worn by that order of priests, who are said to have been instituted by Romulus : (3) it was their office, at particular seasons, to go into the fields in solemn procession, and to offer up prayers for the fertility of the earth. Julius Caesar is frequently represented on his coins in the character of Frater Arvalis, that is to say, veiled,

* Et parum sanè fuit quid illi honores divinos omnis retas, omnis sexus, omnis conditio ac dignitas dedit, nisi quid etiam sacrilegus judicatus est, qui ejus imaginem in sua domo non habuit, qui per fortunam vel potuit habere vel debuit. Denique hodieque in multis dominibus M. Antoniani statuae constellant inter deos penates: nec defuerunt homines qui somnis eum multa predixisse futuri et vera concinuerunt. Unde etiam templum ei constitutum, dati sacerdotis Antonini, et soiales et flaminies, et omnia que de sacra decrevit antiquitas. Jul. Capitol. in vita M. Aurelii, c. 18.

* Sed ab omnibus his intentionibus studium eum philosophie abduxit, seriumque et graven reddidit: non tamen prorsus abolita in eo comitate. Jul. Capitol. in vita M. Aurelii, c. 4.

* Arvorum sacerdotes Romulus imprimit instituit, seque duodecimum fratrem appellavit inter illos, ab Aeca Laurentia matrice sua genitos, splices corona, que vitta alba colligaretur, in sacerdotio eis pro religiosissimo insigni data, que prima apud Romanos fuit corona: honosque is non nisi vita fuisse. Plin. Nat. Hist. lib. xviii. c. 6.

Ex eo tempore collegium manxit fratrum arvalium, numero duodecim: cuius sacerdotii insigne est splices corona, et albo insulae. A. Gell. lib. vi. c. 7.

PLATE IX.

and crowned with a wreath of corn.⁽⁴⁾ The collection of ancient sculptures at Paris, contains busts of Antoninus Pius⁽⁵⁾ and Lucius Verus,⁽⁶⁾ both of whom are represented, in like manner, as Fratres Arvales: and in the Vatican is a head of Augustus in the same character, not veiled, but simply crowned with a wreath of corn.⁽⁷⁾

This head was formerly in the Mattei Collection,⁽⁸⁾ and was obtained from thence by Mr. Towneley in the year 1773.

The nose, and the whole of the bust from underneath the chin, are modern.

Height, 2 feet 1 $\frac{1}{2}$ inch.

⁴ Morellii Numism. xxi priorum Imp. Rom. tab. 1. figg. 9, 20, 34, et tab. 2. figg. 37 45, 69. It is worthy of remark, that the crown with which Julius Cesar is usually represented on his coins, has been mistaken by Eckhel and other medallists, who have described it as being formed of laurel, whereas in fact it is composed of the spikes of wheat.

⁵ Mus. Nap. tom. iii. pl. 50.

⁶ Mus. Nap. tom. iii. pl. 57.

⁷ Museo Pio-Clementino, tom. vi. tav. xxxix.

⁸ Vetera Monumenta Matthaeiorum, vol. ii. tab. xxii. fig. 1.



1912-13. The first year of the new century.

1913-14. The second year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1914-15. The third year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1915-16. The fourth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1916-17. The fifth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1917-18. The sixth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1918-19. The seventh year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1919-20. The eighth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1920-21. The ninth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1921-22. The tenth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1922-23. The eleventh year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1923-24. The twelfth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1924-25. The thirteenth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1925-26. The fourteenth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

1926-27. The fifteenth year of the new century.

Antonini, Pisa, and members of the

Academy of Fine Arts, Leningrad.

PLATE X.

A COLOSSAL bust of Lucius Verus, who became joint Emperor with Marcus Aurelius in the year of Christ 161. The Roman empire, upon the death of Antoninus Pius, had devolved to Marcus Aurelius solely;(¹) he however chose to invest Lucius Verus with an equal share in the imperial dignity; and Rome was then, for the first time, under the dominion of two sovereigns.⁽²⁾ The characters of these emperors were perfectly dissimilar. Marcus Aurelius exerted himself unremittingly for the general interest of the Roman people, and was distinguished for the purity of his morals, and the encouragement he gave to learning; while Lucius Verus paid but little attention to the affairs of the state, and passed all his time in indolence, extravagance, and debauchery. The latter died of an apoplexy, at Altinum,⁽³⁾ on his return from Germania, in the year 169, and in the 39th or 40th year of his age; and was buried in the tomb of Hadrian.⁽⁴⁾

The bust is covered with the imperial paludamentum.⁽⁵⁾ The features agree with the description which Julius Capitolinus has given

¹ Defuncto Pio Marcus in eum [L. Verus] omnia contulit, principatu etiam imperatorie potestatis induito: sibique consortem fecit, quem illi soli senatus detulisset imperium. Jul. Capitol. in vita L. Veri, c. 3.

² Tuncque primum Romanum imperium duos Augustos habere coepit. Jul. Capitol. in vita M. Aurelii, c. 7.

³ Sed non longe ab Altino subito in vehiculo morbo, quem apoplexi vocant, correptus Lucius, depositus ē vehiculo, detracto sanguine Akinum perductus, quem triduo mutus vixisset, apud Altinum perit. Jul. Capitol. in vita L. Veri, c. 9.

⁴ Illatunque ejus corpus est Adriani sepulchro, in quo et Casar pater ejus naturalis sepultus est. Jul. Capitol. in vita L. Veri, c. 11.

⁵ Paludamentum erat insigne pallium Imperatorum, ecco purpуре et auro distinctum. Isidori Etymol. lib. xix, c. 24.

Paluda a paludamentis: sunt haec insignia et ornamenti militaria. Ideo ad bellum cum exit imperator, ac lictores mutant vestem, et signa incinerant, paludatus dicitur profici: que propterea quod conspicuntur qui ea habent, ac sunt palam, paludamenta dicta. Varro de Lingua Latina, lib. vi. 22.

PLATE X.

of the countenance of this Emperor ;⁽⁶⁾ the face has an air of dignity, the beard is long, approaching almost to a degree of barbarism, and the forehead is remarkably low; the hair of the head is very thick, and curls naturally, and the order of it is not discomposed by any wreath or diadem. Lucius Verus is said to have been so extremely vain of the beauty of his hair, as to have paid an immoderate degree of attention to it,⁽⁷⁾ and this circumstance may probably account for the frequency with which the head of this emperor is represented without a diadem, on his coins as well as busts.

This bust, which together with the pedestal is formed of one block of marble, was purchased at the sale of the Mattei Collection.⁽⁸⁾ The nose is the only part which is modern.

Height, including the pedestal, 3 feet 1 inch.

⁶ *Fuit decorus corpore, vultu genitatus, barba propè barbaricè demissa, procerus, et fronte in supercilia adductiore venerabilis.* Jul. Capitol. in vita L. Veri, c. 10.

⁷ *Dicitur sancè tantam habuisse curam flaventium capillorum, ut capitì auri ramenta respergeret, quo magis coma illuminata flavesceret.* Jul. Capitol. in vita L. Veri, c. 10.

⁸ *Vetera Monumenta Mattheiorum*, vol. ii. tab. 24, fig. 1.



卷之三

Baruchus. (u) Another he says
was during his life
a mark of his
knowledge in this matter, that he
had given birth to a He now has a name of
the same name as his son, Baruchus. (v)
He is generally considered to be the author
of the book of Baruchus. (w) The
book of Baruchus is the evidence of Adolphus
governor of Augsburg, and especially
of the year 1587.

Amphibolite facies metamorphism in the Western Gneiss Region, Norway

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10. The following table shows the number of hours worked by 1000 workers.



PLATE XI.

A GROUP of Bacchus and Ampelus. Before we enter into a description of this group, it will be necessary to give a short account of Ampelus. He was born in Phrygia; (1) his mother was a nymph, and he is said to have had more than one father among the Satyrs who were attendants upon Bacchus. (2) Ampelus, as he grew up, became extremely beautiful, (3) and was distinguished by Bacchus, who regarded him with every mark of especial favour. So great indeed was the partiality of Bacchus to this youth, that he was never happy without the enjoyment of his society. (4) He took an interest in all his boyish amusements, and even instituted contests between himself and Ampelus, in which he purposely contrived that the latter should be the victor. (5) Elated by these successes, and by the continual acts of kindness bestowed on him by Bacchus, the confidence of Ampelus in himself became excessive: he grew fearless of danger, and exposed his person to considerable risk in assailing various kinds of wild beasts. (6)

* Namely, on Mount Tmolus :

"Ἀρπέτος μαρέος Γανυμήδης ἦλις θεογονος".

Τμόλεως Ἄλιον τείχος φύγοντος" Nonni Dionysiaca. lib. x. v. 317.

* Ampelos intonsum, Satyrus nymphaque creatum,
Ferunt Ismaria Bacchus amasse jugis. Ovid. Fast. lib. iii. v. 409.

¹ "Ηδη γάρ Φρυγίης ὅντι διπλῶν ποτῶν ἀδύτην,

"Ἀμφεπος τίθεται, νεοτρόπες ἔρνος κράντων,

Οὐδὲ εἰ δῆρες ἵππος λρεστηρίους γενέσθαι,

"Ἄχαρες χρυσῖνος ἐχαρακτεῖναν μίλια παρεῖται,

"Ἔλιος χρύσοντος ἄνθες" διεπικεφαλαὶ ς χειρίς

Βέργης ἀλκαλετας ἢντις ἀργυρίους δένει σώματα

"Ασπενίς" Nonni Dionysiaca. lib. x. v. 177.

* Κολόεις οὐραὶ μένονται, λιμνοῦται Βάσσος δολή" Ibid. lib. x. v. 229.

* Ναϊδὴ Διόνεις διενειχει— Ibid. lib. x. v. 375.

————— Ινδιός οὔτεντος οὐρα" Ibid. lib. xi. v. 55.

* Πλανεῖται φλοκοτελέως λεβδεύεινα παίγνια θερόντα

Πή μὲν δραπετεῖς λεπτοί τελείουντος ἀρσενοῦ,

Θρόπες διεπυρηνεῖς βλαστοῦντος διεπιτείρεις χειρίται·

Πή εἰ λευκότητα λαΐτος λευκάτειν διηρήται

"Άλλοτε διαδέλται, λευκηγένεις οὐδέτεντος,

"Αστραφής ὑπάλλοτος ἀπίρρητο τίγρης θλασσών" Ibid. lib. xi. v. 65.

PLATE XI.

Among other exploits in which his courage was rashly exercised, was that of mounting the back of a ferocious bull, which after carrying him a considerable way with the utmost impetuosity, at length threw him against the ground with such violence as to cause his instant death.⁽⁷⁾ Bacchus was inconsolable at the loss of his young favourite; his grief on the occasion awakened the compassion of Atropos, one of the sister Fates, and as Ampelus had not yet passed the river Acheron, she metamorphosed the dead body into a flourishing vine tree,⁽⁸⁾ a tree till that time unknown to Bacchus. His admiration was strongly excited by the view of this beautiful plant; and this admiration was yet more increased when he tasted the juice of its delicious fruit. Such in a few words is the story of Ampelus, of whom it is farther related that Bacchus honoured him with a place among the stars.⁽⁹⁾

The figure of Bacchus is youthful, and possesses that roundness

⁷ ————— μέταν δὲ τελείων θεούντων χρῆσθαι
Οἴρης δέρπα κάρπη τοιμίσαται λαυράδης θεῖος,
Πίεστιν προσάργειον δέντρον εἰσελέγει πάντας
Ὕπερ δέ πεπεύσατος τε δέρπαργαλον δέ τελόντας
Δευτής ὑπερβάντος θεούλεος δέρχεται αὐχέν
Καὶ μηδέποτε ταῦτα παλανθίσας θεῖος,
Θηγανάρχης γλυκὺν κατεπείδει παράπειν
Καὶ νίνος ἡ διάκριψις.

Nonni Dionysiac. lib. xi. v. 215.

⁸ Καὶ αὐτῷ μήτρα δύμενης ἐπειστεῖ μάρτυρις Βάκχος
Καὶ γὰρ διαβατὸς ἡρός νίνος, οὐ δέρπα,
Ἀρετῶν αἰτεῖταιτο τὴν φλάλιδην μαρρήν,
Καὶ τίλιον μάθεις μαρτερώμενος δέ νεροῦ
Γαντρί τάνοις ἡ τερματίσσεις ἄκρα δέ χειρῶν
Ἀρέτους διάλιτης τερρίζεται δέ ταρσοῖς
Βάστρησα δέρματα δένειν. Ἱμαρφάδης δέ καὶ αὐτῇ
Νεῖρης διερμένης παλανθίσασας σόδες ἔνεργει
Ἀρετῶν δέ περιφένεις τὴν διαλεγόντας αὐχέν
Ἴστρον δέργαντον τετατέτοις καρπάνδης ἥρτεις
Οἰνοῖσιν σταθεῖσθαι.

Ibid. lib. xii. v. 174.

⁹ Dum legit in ramo pictas temerarius uvas,
Decidit: amissum Liber in astra vehit. Ovid. Fast. lib. iii. v. 413.

PLATE XI.

of limb and delicacy of contour, which more particularly characterize the forms of the female sex.⁽¹⁰⁾ A chaplet of ivy encircles his head,⁽¹¹⁾ and he is also crowned with a broad diadem which passes across the forehead:⁽¹²⁾ his shoulders are covered with the skin of a leopard or tiger,⁽¹³⁾ and he has sandals on his feet. The attitude of this figure is graceful and easy; the left arm is thrown over the shoulder of Ampelus,⁽¹⁴⁾ and the countenance of Bacchus is inclined towards his companion, whom he appears to regard with an expression of great benignity. The figure of Ampelus is represented at the period of his transformation into the vine plant, but before the metamorphosis has been quite completed. The lower part of his body appears to have taken root, while the transformation which is gradually proceeding has not yet deprived Ampelus of the power

¹⁰ Liber muliebri et delicato corpore pingitur. Isidori Orig. lib. viii. c. 11.

¹¹ Bacchus is here properly crowned with ivy, instead of the vine; the latter plant having only just come to his knowledge. The crown of ivy appears to have been the earliest which was adopted by Bacchus. Antiquitus quidem nulla, [corona] nisi Deo, dabatur.—Feruntque primum omnium Liberum Patrem imposuisse capiti suo ex hedera. Plini Nat. Hist. lib. xvi. c. 4.

Cur hedera cincta est? hedera est gratissima Baccho,

Hoc quoque cur ita sit dicere nulla mors est.

Nysiades nymphae, puerum querente novicæ,

Haec frondem eunis adspicere novis. Ovid. Fast. lib. iii. v. 767.

¹² Te [deco]r] caput Tigris cohibere mitra,

Hederae mollem baciferâ

Religare frontem. Seneca Oedip. v. 413.

¹³ Hence he is called οὐρηλογέας: Orph. Hymn. lxx. v. 10.

Φυτὸς τὸν τιμὴν καὶ τὸ δικαιόματον τὸ τῆς οὐρηλοῦ ἀνεῖ τὸν ἀστραπηνὸν ποικίλας περιφέρει.

Diod. Sic. lib. i. c. 11.

lenique simul procedit Iacchus,

Crinali floreto hedera, quem Parthica velat

Tigris, et suratos in nodum colligit unguem.

Claudian. de raptu Proserpine, lib. i. v. 16.

¹⁴ It is probably from this custom of leaning upon the shoulders of his followers, in which attitude Bacchus is very frequently represented, that the epithet *apodus* is applied to him, in the hymns of Orpheus. Orph. Hymn. xxx. 5. lxx. 7.

PLATE XI.

of looking up affectionately at his master, to whom he is offering grapes. The skill of the sculptor has blended together the animal and vegetable forms with so much ingenuity, that it is difficult to decide either where the one begins, or the other terminates. At the feet of Ampelus, or rather at the root of the vine, is a panther apparently intent upon stealing the grapes, the flavour of which he is already tasting. Round his neck is a collar formed of the leaves and fruit of the ivy: a small lizard is running up the stem of the vine.

This very beautiful and interesting group, of which we believe not any duplicate has ever been discovered, was found in the year 1772, near La Storta, about eight miles from Rome, in the road leading to Florence. The whole of the right arm of Bacchus is modern.

Height, including the plinth, 4 feet 10 $\frac{1}{2}$ inches; the height of the plinth is 3 $\frac{1}{2}$ inches.



卷之三

Athlete(s). The head is crowned
encircled by the hair.

Dissipation of the C current

Drawings of the Collection of Antecedents

The following passage of Maria, contains no religious
passage, I perceive it to be far from being religious.
I have however inserted it, as it is a remarkable
example of the language of Maria, and may be
of interest.

Planetary

Kaziranga National Park, Assam, India - 785



PLATE XII.

A HEAD of the young Hercules, larger than life. The ancients were accustomed to represent this deified hero at four different periods of life; namely, first as an infant, secondly as a very beautiful youth, thirdly as a young man possessing less beauty, but having the characteristic marks of strength much more evidently pourtrayed in the lineaments of his countenance, and lastly as an old man with a beard, his features bearing testimony to the series of exertions in which he had been engaged. Examples of the second and fourth of these periods have already been described in the preceding parts of this work; one of which, in the second period of life, exhibits a head of so much grace and sweetness, as almost to convey to our minds an idea of the most perfect feminine beauty,⁽¹⁾ and the other presents us with a head, the character of which is at once venerable and dignified.⁽²⁾ The present head offers a fine example of the third period, in the sculpture of which the powers of art have perhaps never been excelled in the delineation of muscular strength. The hair is short and curly, and stands upright on the forehead; and the ears have the same peculiarity which we have before remarked in other heads of Hercules, namely, a certain bruised and distorted appearance, which was common not only to Hercules, but to the whole tribe of Athlete^æ.⁽³⁾ The head is crowned with a narrow diadem nearly concealed by the hair.

⁽¹⁾ Description of the Collection of Ancient Marbles in the British Museum, Part II. pl. XLVI.

⁽²⁾ Description of the Collection of Ancient Marbles in the British Museum, Part I. pl. XI.

⁽³⁾ The following passage in Plato, contains an oblique allusion to the Lacedaemonians, covertly reproaching them for the great encouragement they gave to athletic exercises. Upon Socrates saying, he had heard it remarked of the Athenians, that they had degenerated under Pericles, Callicles replies, τούτοις δέ τα κατεύθυντα λέγουσιν οἱ Λακεδαιμόνιοι. Plat. Gorg. c. 56.

Τούτοις γάρ εχίσθαι διάγραψις λαζανίου, φρεσκάλιον καὶ λαζανόν, οὐδὲ καθά περ τὸν Ἀρτέμιον ἐκπορτεῖ. Diog. Laert. in vita Lyconis, lib. v. c. 67.

PLATE XII.

This head was formerly in the Barberini palace. The whole of the neck and bust have been added; the nose, the edge of the left ear, and a small portion of the hair just above the same ear are modern; a splinter has also been broken away from the right eye-brow. The surface in all the antique parts of this fine head, is extremely well preserved.

Height, 1 foot 9 $\frac{1}{2}$ inches.



PLATE XIII.

A small head, proportioned to the body, and composed of
an impudent Jove. Set in a roundish hollow, and covered over
the expression, which we are supposed to have given to
Jove, by means of a thin skin, so that the eyes
cannot be supposed to look through them.
The body of Jove is made of common wood, and is painted
the colour of a swine's skin, or yellow. So that
it may be easily distinguished from the other
which is supposed to be of a very pale
yellow, or white. The whole is made
of wood, and is covered over with
a thin skin, so that the eyes
can be seen through it.

The whole
is made of wood,
but the skin is made of a swine's skin, which is
very pale, and discoloured.
Height. 3 Foot 9 inches.

Age. 100 years.
Description. A
small head, proportioned to the body, and composed of
an impudent Jove. Set in a roundish hollow, and covered over



Portrait of a man, possibly a member of the Tukano tribe, from the collection of the Ethnological Museum, Berlin. (Courtesy of the Ethnological Museum, Berlin)

PLATE XIII.

A FEMALE head, larger than life. It has been generally supposed to represent Juno, but it certainly differs in several respects from the representations we are acquainted with of that goddess, as the head is not crowned with a diadem, the eyes are smaller, and the countenance is expressive of less austerity than we usually see in the heads of Juno. We are therefore more inclined to think with the author of "Specimens of Antient Sculpture," that it may perhaps have been intended for a head of Venus:⁽¹⁾ but, on the whole, it appears to us still more probable that it has belonged to a statue of Dione,⁽²⁾ the mother of Venus, to whom the matronly character of countenance here pourtrayed seems to be particularly appropriate.

The ears have been pierced to receive ear-rings; and the hair, which is parted in a straight line down the middle of the head, is disposed on each side in wavy locks, very much in the same style as in the statue of Venus found at Ostia.⁽³⁾

The whole of the head, with the exception of the nose, is antique, but the bust is modern. It is not known where this head was discovered.

Height, 1 foot 9 $\frac{1}{2}$ inches.

¹ Specimens of Antient Sculpture published by the Society of Dilettanti, vol. i. pl. XLII.

* ————— *Ιππεῖ τι Δαιόνιος.*

Hesiod. Deor. Gen. v. 353.

² Description of the Collection of Ancient Marbles in the British Museum, Part I. pl. viii.



PLATE XIV.

A STATUE of Diana, in her character of huntress; she is represented in the act of following the chase, and her drapery, which appears to be forcibly blown backward, evidently shows that she is running against the wind.

The whole of the right arm is modern, as is the left arm from the elbow downward; both feet, and a portion of the right leg extending nearly as high as the knee, are likewise modern. On examination of the engraving, it will be perceived by the manner in which the sculptor has *restored* this figure (if the use of the word is allowable where the original design of an ancient statue has been totally altered) that he intended to represent the goddess in the act of hurling a spear. It is, however, perfectly clear from an accurate inspection of the figure, as well as from a comparison of it with other similar figures, that this statue of Diana was originally represented holding a bow in the left hand, and with the right hand drawing an arrow from a quiver fastened behind her shoulder. Such is the action of the Diana formerly in the Villa Pamphili, but now in the Vatican;⁽¹⁾ and such likewise is her action in a well known statue belonging to the Florentine Collection;⁽²⁾ it is also the same in many ancient medals.⁽³⁾ The bow and quiver, when the statue was perfect, were doubtless of bronze, and the place occupied by the latter behind the right shoulder is very perceptible, as well as the holes and the metal by which it was fastened to the marble.

The ancient poets in speaking of Diana venatrix, or huntress, invariably describe her as being clothed with a short tunic, reaching

⁽¹⁾ Museo Pio-Clementino, vol. i. tav. xxx.

⁽²⁾ Musei Florentini Statue, tab. xix.

⁽³⁾ Diana is represented in this particular action on several silver coins of Augustus; (Morelli Numism. xii. priorum Imp. Rom. tom. i. tab. xv. figg. 25, 26, 27, 28,) and on a coin of Agrippina the wife of Claudius, struck at Aemona in Phrygia; (Vaillant, Imperatorum Romanorum Numismata Graeca, p. 15, et App. Icon.)

PLATE XIV.

only to the knees;⁴ and the specimens of ancient art where she is represented in this peculiar garment are so numerous, that it is unnecessary to quote them. In the statue before us she is, however, clothed with a garment reaching quite down to the feet, in the same manner as she is represented in the two statues we have just mentioned, namely, the one in the Vatican, and the other in the Florentine Museum. In a gem engraved by Heius, and published by Baron Stosch,⁵ we also see her in a long garment, and it is worthy of remark that in the most ancient representations, Diana, like Minerva, is modestly habited in a long vestment.⁶ Over this robe is a shorter garment, which does not nearly reach the knees, and is fastened round the waist by a narrow belt.

The head of this statue is formed of a separate piece of marble, and is inserted into a hollow purposely made to receive it: a narrow fillet encircles it twice. The arrangement of the hair is rather complicated; it is parted on the middle of the forehead, a portion of it is drawn up from each side to the top of the head, and there tied in a knot, similar in manner to the hair of the Apollo Belvidere: at the back part of the head the hair is likewise braided together, and two loose ringlets descend on each side of the neck. The ears have been pierced to receive ear-rings.

The folds of the drapery in the front of this figure are hollowed out in a very remarkable manner; the spaces between them are cut to so great a depth, and are at the same time so extremely curved, that we are almost at a loss to conceive by what contrivances they could have been effected.

⁴ —————αι ιε γένο μάργη χρήσια. Callimachi Hymn. in Diana, v. 11.

Altera succincte religetur more Diana,
Ut solet attonitas cum petit illa fera.

Ovid. de Art. Am. lib. iii. v. 144.

⁵ Phil. de Stosch, Pierres Antiques Gravées, sur lesquelles les graveurs ont mis leurs noms, pl. xxxvi.

⁶ Winckelmann, Monumenti Antichi Inediti, tav. v. vi. xxxviii.

PLATE XIV.

This statue was found in the year 1772, near La Storta, about eight miles from Rome, in the road leading to Florence, at the same spot where the group of Bacchus and Ampelus was discovered.

Height, including the plinth, 6 feet $\frac{1}{2}$ inch; the height of the plinth in front is $3\frac{1}{2}$ inches.



After
spelling
writing up
the material



PLATE XV.

A **BUST** of Hadrian; he succeeded Trajan in the year 117 of the Christian era, and died at Baiae, in the year 138, aged 62½ years. Hadrian is considered to have been one of the best of the Roman Emperors, and was distinguished by many great virtues, as well as by the solidity of his talents; but in private life, his good and bad qualities were so intermingled, as to sully the lustre of a character which might otherwise have been irreproachable. Not any other Emperor of Rome, perhaps, ever manifested so much ardour in the pursuit of knowledge as Hadrian. He travelled into Gaul, Germany, Britain, Spain, Sicily, Greece, the Greek Islands, Asia, and Egypt, and in short into all the distant provinces of the Roman empire. In the countries through which he passed, he invariably took an interest in the curiosities of nature and art which came under his observation; he was a liberal benefactor to many of the cities he visited, particularly to Athens⁽¹⁾ and Cyzicus,⁽²⁾ in both of which places he repaired many of the old temples, and erected others on a scale of princely magnificence. Hadrian was an enlightened patron of the fine arts, and enriched his own country with many hundred statues, by transporting them from Greece to Rome: and it is to the good taste of this Emperor (which caused so many fine specimens of sculpture to be collected in the splendid villa he built on the banks of the Tiber)⁽³⁾ that we are indebted for a great number of the beautiful statues and busts which adorn this and other galleries of ancient marbles. Hadrian was buried in the first instance at Pozzuolo, near Baiae, in the villa that was then

⁽¹⁾ Pausan. Att. lib. i. c. 18. Dion. Cass. lib. lxix. c. 16. Spartan. in vita Hadriani, c. 15.

⁽²⁾ Joannis Malale Chronograph. lib. xi. p. 364.

⁽³⁾ Tiburitiam villam mirè exedificavit, ita ut in ea et provinciarum et locorum celeberrima nomina inscriberet: velut Lyceum Academiam, Prytaneum, Canopum, Poecilem, Tempe vocaret: et ut nihil prouermitteret, etiam Inferos fixit. Spartan. in vita Hadriani, c. 26.

PLATE XV.

still distinguished as having been once the residence of Cicero;⁽⁴⁾ but his ashes were afterwards removed to Rome by order of Antoninus Pius,⁽⁵⁾ and deposited in the noble mausoleum which Hadrian had erected there, and which, though divested of its former magnificent decorations, is yet remaining.⁽⁶⁾

The Emperor is here represented rather larger than life; the beard is short and curly;⁽⁷⁾ the head is not ornamented with any diadem, and the breast is quite uncovered. This bust was formerly in the Villa Montalto, and Visconti when describing various busts of Hadrian, enumerates the present as one of those possessing the greatest celebrity.⁽⁸⁾

The preservation of the marble is remarkably good; the extreme edge of the right ear, and a very small piece in the right breast, are the only parts that have been restored.

Height, 2 feet.

⁴ Post hoc Hadrianus Baiae petuit, Antonino Romae ad imperandum relicto. Ubi quum nihil proferret, accersit Antonino, in conspectu ejus apud ipsas Baiae porrit, die sexto Idus Juliarum: invicuisse omnibus sepultus est in villa Ciceroniana Puteolis. Spartan. in vita Hadriani, c. 25.

⁵ Sed Hadriano apud Baiae mortuo, reliquias ejus Romanam perverxit sancte ac reverenter, atque in hortis Domitiae collocavit: etiam repugnantibus cunctis, inter diuos cum retulit. Capitolin. in vita Antonini Pi, c. 5.

⁶ Fecit et sui nominis pontem, et sepulchrum juxta Tiberim. Spartan. in vita Hadriani, c. 19.

It is now called the "Castle of St. Angelo;" the best description of this building, as it anciently stood, is given by Procopius. Procop. de bello Gothicis, lib. i. e. xxii.

⁷ Hadrian was the first Roman Emperor who wore a beard; and he is said to have adopted the custom, in order to hide the blotches with which his face was disfigured: promissa barba, ut vulnera que in facie naturaliter erant, tegeret. Spartan. in vita Hadriani, c. 25. This practice was continued by his successors, although they had not the same reason for it.

⁸ " Con tutto il petto nudo, e di stile grande e sublime era quello della villa Montalto." Museo Pio-Clementino, vol. vi. p. 61.

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